

NEVER MIND THE BOLLOCKS

HERE'S THE

SEX PISTOLS

BAND SCORE

SEX PISTOLS "NEVER MIND THE BOLLOCKS"

セックス・ピストルズ ● 勝手にしやがれ!!

HOLIDAYS IN THE SUN | BODIES | NO FEELINGS | LIAR
GOD SAVE THE QUEEN | PROBLEMS | SEVENTEEN | ANARCHY IN THE U.K.
SUB MISSION | PRETTY VACANT | NEW YORK | EMI

WARNER/CHAPPELL MUSIC, JAPAN K.K.

SEX PISTOLS

CONTENTS

HOLIDAYS IN THE SUN ▶ 3

さらばベルリンの陽

BODIES ▶ 13

お前は売女

NO FEELINGS ▶ 17

分ってたまるか

LIAR ▶ 25

ライヤー

GOD SAVE THE QUEEN ▶ 35

ゴッド・セイヴ・ザ・クイーン

PROBLEMS ▶ 41

怒りの日

SEVENTEEN ▶ 54

セヴンティーン

ANARCHY IN THE U.K. ▶ 60

アナーキー・イン・ザ・U.K.

SUB MISSION ▶ 68

サブ・ミッション

PRETTY VACANT ▶ 79

プリティ・ヴェイカント

NEW YORK ▶ 86

ニューヨーク

EMI ▶ 95

拝啓EMI殿

Back Cover Photo by Brad Elterman / ORION PRESS

HOLIDAYS IN THE SUN

さらばベルリンの陽

Words & Music by Steve Jones, Paul Cook, John Rotten and Sid Vicious

アルバムオープニングにふさわしい、パワフルなナンバーだ。イントロでの足音やヴォーカルのバックで使われているコーラス（というよりはかけ声）などのS.E.も生かせれば一層雰囲気盛り上がるだろう。ヴォーカル・パートはテクニク的にどうのという次元の問題のものでは無いので、このスタイルを自分なりにいかに消化して歌うかということが課題になる。ダーティーな表現法や彼独特の語尾の歌いまわしなどに注意して、あとは自由なフィーリングで歌いこなそう。ギターはアンプに直接プラグ・インしたようなストレートなサウンドだ。オーバー・ドライブはで

きるだけアンプによって歪ませた方がコード・サウンドがクリーンなものになるはずだ。あまり高音域を強調しないセッティングでコシのある太い音をつくりだそう。図では深めのブリッジ・ミュートでタイトさを感じさせること。ギター・ソロはアドリブではなくパターン化されたものだ。力強いピッキングでガッツのあるプレイを心がけよう。ベースは8分弾きがほとんどだが、8分音符のアンティシペーションのタイミングをドラムスに合わせるように注意すること。ドラムス・パートではギター・ソロのバックのパターンが一風変わっているので気をつけたい。

The musical score is arranged in five systems, each with a staff and a corresponding guitar tab. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows the vocal line with a D A chord box above the first measure. The second system shows the electric guitar line with a series of power chords and a crash cymbal. The third system shows the electric guitar line with a series of power chords and a crash cymbal. The fourth system shows the electric bass line with a series of power chords and a crash cymbal. The fifth system shows the drums with a bass drum pattern and a crash cymbal. The score is written in a clean, professional style with clear notation and a consistent layout.

Chords: C Bm Am G C Bm Am C

Vocal: *A cheap*

E. Guitar: Noise gliss.

Tab: Noise gliss.

E. Bass: (S.D.) H.H. half open (Crash)

Drums: (S.D.) H.H. half open (Crash)

Chords: Bm Am G C Bm Am G

Vocal: *holi-day in other people's rais-ery*

E. Guitar: Noise gliss.

Tab: Noise gliss.

E. Bass: (S.D.) H.H. half open (Crash)

Drums: (S.D.) H.H. half open (Crash)

B G

Vocal

I don't wanna hol-i-day in the sun I wanna go to the new Belsen I
Sensur round sound in a two inch wall Well I was waiting for the commu-nist call I

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

H.H. →

5

Vocal

wanna see some his-to-ry Cause now I got a rea-son a-be-econ-o-my Oh
didn't ask for sunshine and I got world war three I'm looking over the wall And they looking at me

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

Now I got a reason now I got a reason now I got a reason Now I'm still waiting Now
Claustrophobia there's too much para - noia There's too many closets I went in be - fore A

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

H.H. half open →

Vocal

— I got a reason now I got a reason I'm still waiting at the Ber - lin
Now I got a reason It's no real reason to be waiting the Ber - lin

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

1. C Bm Am G C Bm Am G C

Vocal *wall*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Bm Am G C Bm Am G

Vocal *In*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

2. C Bm Am G C Bm Am G C

Vocal *wall*

E. Guitar 8va

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Bm Am G C Bm Am G

Vocal *They're*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal D A D A D

staring all night and they're staring all day I _____ had no reason to be here at all _____ But

E. Guitar

Tab

E. Guitar Half Mute →

Tab

E. Bass

Tab

Drums

Vocal A D A D

now I got a reason It's No real reason and I'm waiting at the Ber- lin _____

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chord progression: E G A

Vocal: *wall* (Talking)

E. Guitar: [Mute]

Tab: [Mute]

E. Guitar: [Rhythm: 8th notes]

Tab: [Fingering: 0 0, 1 2, 2 0, 3 3, 4 3, 5 3, 3 5, 4 5, 5 5, 3 5, 4 5, 5 5, 3 5, 4 5, 5 5, 3 5, 4 5, 5 5]

E. Bass: [Bass line]

Tab: [Fingering: 7, 7, 5, 5, 3, 5, 5, 5, 3, 5, 5, 5, 3, 5, 5, 5, 5]

Drums: [Drum pattern]

10

Chord progression: E G A

Vocal: (Talking)

E. Guitar: [Mute]

Tab: [Mute]

E. Guitar: [Rhythm: 8th notes]

Tab: [Fingering: 4, 4, 4, 4]

E. Bass: [Bass line]

Tab: [Fingering: 4, 4, 4, 4]

Drums: [Drum pattern]

(T. Tom)

Vocal E D

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

II

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

D. S.

Coda C Bm A G C 1.2.3.

Vocal *wall* (Talking - - - - -)

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

4. G

Vocal (Talking - - - - -)

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

BODIES

お前は売女

Words & Music by Steve Jones, Paul Cook, John Rotten and Sid Vicious

不気味な雰囲気を持つイントロに導かれて始まる、ピストルズらしい過激なナンバー。サビの部分ではバック・コーラスを生かしたい。レコードでは深めのリヴァーブがかかっているが、機材面へ余裕があればデジタル・リヴァーブなどを使うと近い感じが出せるだろう。イントロのギター2のフレーズはやや低めの音程のチョーキングがそれらしいフィーリングを出している。あまり気にする必要は無いが、チョーキングのタイミングもそれ程速くせずにルーズなムードを出したいところだ。ここでのギター1の

フレーズは6弦のみややミュート気味にしてあまり音が二つならないように気をつけよう。図からのバックギング・パターンではコード・フォームのままのスライドがポイントだ。左手の各指をスムーズに移動させるように心がけて弾くことが大切だ。スライドさせるタイミングにも注意して上手くリズムに乗せて弾こう。ベース・パートでのポイントもやはりスライドのタイミングだ。ギター・パートを良く聴きながらタイミングを合わせるようなつもりでプレイしよう。

[A] E

Vocal

E. Guitar

Tab

E. Bass

Tab

Drums

(S.D.)

(F. Tom)

Vocal

E. Guitar

Tab

E. Bass

Tab

Drums

(Crash)

(B.D.)

a tempo

B

Vocal
She was a girl from Bir - ming - ham
Droged on a table in a fac - tory
Fuck this and fuck that
She just had that love po - tion
Illegite - mate place to be
Fuck it all and fuck The fucking flat

E. Guitar
S S S

Tab
T A B
6 7 8 9 6 7 8 9 6 7 8 9
7 5 9 7 7 5 9 7 7 5 9 7
S S S

E. Bass
S S S

Tab
T A B
5 5 7 7 7 5 5 7 7 7 5 5 7 7 7 7 10

Drums
x x x x x x x x x x x x x x x x

Vocal
She was a case of in - sa - ni - ty
In a pack - et in a la - vee - ry
She don't want a baby that looks like that
Her name was Pau - line
Dying little baby
I don't want a baby that looks like that
she lived in a tree
screaming
looks like that

E. Guitar
S S S

Tab
T A B
6 7 8 9 6 7 8 9 6 7 8 9
7 5 9 7 7 5 9 7 7 5 9 7
S S S

E. Bass
S S S

Tab
T A B
5 5 7 7 7 5 5 7 7 7 5 5 7 7 7 12

Drums
x x x x x x x x x x x x x x x x

F# **B**

Vocal
She was a no - where killed her baby
Bo - dy Bo - dy Screaming fucking bloody
I'm not an
She sent her letters from the country
Mess animal You're an

E. Guitar
S S S

Tab
T A B
2 3 3 4 2 3 3 4 2 3 3 4 6 7 8 9 6 7 8 9 6 7 8 9
3 1 4 2 3 1 4 2 3 1 4 2 7 5 9 7 7 5 9 7 7 5 9 7
S S S S S S

E. Bass
S S S

Tab
T A B
8 9 9 9 8 9 9 9 8 9 9 9 5 7 7 7 5 7 7 7 5 7 7 7

Drums
x x x x x x x x x x x x x x x x

Vocal

She was an ani - mal
an - mal
Bo-dies

It's an a - bortion
I'm not an abor - tion

She was a bloody dis - grace

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

Bo - dies

I'm not an a - ni - mal

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

Bo - dies

I'm not an a - ni - mal
I'm not an abor - tion

E. Guitar

Tab

E. Bass

Tab

Drums

Repeat 3x
D

A

D

A

Vocal

*I'm not an animal
Throb-bing squirm
I'm not a loss in protein
(I'm not animal)*

*I'm gurgl-ing bloody mess
not a dis-charge
throbbing squirm*

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

D

A

to D

Ah!

Noise

gliss

Noise

gliss

E. Guitar

Tab

E. Bass

Tab

Drums

D. S.

Coda

D

Vocal

Mon-ey

Uh!

E. Guitar

Tab

E. Bass

Tab

Drums

NO FEELINGS

分ってたまるか

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

彼らのナンバーの中ではキャッチーな部類に入る、スピーディーなR&Rナンバー。ただし各メンバーともあまり力を抜いてしまうと軟弱な演奏になってしまうから思い切りパワーを込めて最後まで全力疾走のつもりでプレイすることが重要だ。ヴォーカルは歌詞がかなり詰まっているので字余りにならないように歌詞をしっかりと覚えること。ギター・パートではイントロなどのリフ・パターンを完璧にリズムに乗せて弾くことが一番のポイントだ。16分音符のピッキングがテンポから遅れないように注意しながら強ハアタックをつけて弾こう。ギター・ソロはR&Rスタイルの典

型的なリード・フレーズで構成されている。それぞれのコード・フォームの応用でつくられたフレーズなので覚えやすいと思うが、右手で複数の弦をピッキングしなければならないのでストロークを強めにして全部の弦を同時にヒットできるように注意しよう。ギター1・2はそれぞれかなり違った感じのトーンにしておいた方が効果的だ。ベース、ドラムスはとにかくこの曲のテンポに乗り遅れないことが一番の課題だ。どちらもお互いに相手をリードするようなつもりでプレイすると良いだろう。

17

Chord progression: F A G B^b F G B^b C

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(T. Tom)

Vocal F B^b

I've

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums T. Cym. (S.D.)

Vocal §1 B F

seen you in the mirror when the story began— And I feel in love with you I love yer mortal sin Yer
-llo and good-bye, and a run a-round Sue You follow me a-round Like a pretty pot of glue I
ain't no moon-light after midnight I see you stupid people out looking for delight Well,

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums H.H.

B^b G C

Vocal

self _____
prayer _____

my beauti-ful self _____
I'll send you a way _____
You pray to God _____

1.3) A no }
2) I got no }

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

C

2 B^b C B^b B^b C B^b

Vocal

feel - ings A no feel - ings A no feel - ings

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

T. Cym. →

to 1.2

Vocal

for any-body else *He -*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

21

Vocal

else Ex-cept for my - self my beautiful self, — dear

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal D F G C

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal F G C

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

F G C

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

23

Vocal

F G C

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

There

D. S. 1

⊕ Coda 1

⊕ Coda 2

Vocal

F

else A no

E. Guitar

Tab

E. Guitar

Noise gliss

Noise gliss

Tab

E. Bass

Tab

Drums

D. S. 2

Vocal

F

else Ex-cept for my - self Your daddy's gone

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

B^b C F

away Be back another day see his picture hanging on your wall

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

LIAR

ライヤー

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

ギターのリフ・パターンが独特のムードを持っているナンバーだ。まずイントロでのオクターブのフレーズに注意しよう。ここでは5弦を人差指、3弦を小指で押さえて、4弦は人差指のハラでミュートしておく。指先をあまり立たせないことがコツだ。右ミッド・レンジ・ミュートして乾いたサウンドを出すことも大切だ。1節4拍めウラの音は4弦7フレットを薬指で押さえたかたちで5度コードだ。素速く左手のフォーム・チェンジをこなすことがここでのポイントになる。2節のバックিং・パターンではこのかたちの5度コード・フォームのままで4弦のハンマリングをは

さむことが特徴だ。人差指をねかせて4・5弦の5フレットをまとめて押さえて2本の弦を同時にピッキングし、4弦7フレットを薬指でハンマリング。このとき人差指の力を抜いてしまわないように注意して弾こう。ギター・ソロはハーモナイズド・チョーキングの連発だ。レコードではあまり音程の正確さにはこだわらずに弾いているが、ある程度の注意はやはり必要だ。ベースはひとつひとつの音のツブを揃えてフラットなノリを出すこと。ドラムスはハイハットの8分打ちと4分打ちの区別につけて叩くことがポイントだ。

25

The musical score for 'LIAR' is presented in a multi-staff format. The top staff is for the Vocal line, followed by the Guitar line, then the Tab (T) line, the Bass line, and finally the Drums line. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two main sections, A and B. Section A starts with a vocal line and a guitar line. Section B features a guitar solo with harmonized choicing and a drum solo with a crash and half-open hi-hat.

The image displays a musical score for the song "Lei" by The Beach Boys. The score is arranged in a system with five staves. The first staff is for the Vocal, followed by two staves for the Electric Guitar (E. Guitar) and Tablature (Tab), and finally two staves for the Drums. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a rest for the first two measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The electric guitar part features a series of chords and a solo in the third measure. The tablature for the guitar shows the fret numbers for the chords and the solo. The drums part includes a variety of rhythms, including eighth notes, sixteenth notes, and a double bass line.

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Lei,

Section B

Vocal

lie, lie, lie, liar You lie, lie, lie, lie Tell me why, tell me why Whyd' you have to lie Shoud've
I wanna know, know, know, know I wanna know Why you ne - ver look me in the face Broke
lie, lie, lie, liar You lie, lie, lie, lie I think you funny you're funny ha ha I

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

— realied that you should — 've told the truth should — 've rea — lised You know what I'll do —
 — a confi- dence, — please — you're go should — 've rea — lised I know what I know —
 — don't need it don't need your blah blah should — 've rea — lised I know what you are —

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(T. Tom)

Vocal

A B A G to \oplus

You're — in sus — pen — sion — you're a liar

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

T. Cym. →

1. D

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

H.H.

Now

2. D

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(H.H. open)

I

C A

Vocal

know where you go, every - body you know I know every-thing that you do or say So

E. Guitar

Tab

E. Guitar

Arp. →

h.c

h.c

E. Bass

Tab

Drums

H.H. half open →

D

Vocal

when you tell lies I'll always be in your way I'm no-body's fool and I know all 'cos I

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

4

A

Vocal

know what I know

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Detailed description: This block contains the musical notation for section A, measures 1 through 4. The vocal line starts with a half note 'know' on a whole note, followed by a quarter rest, then a quarter note 'what' on a whole note, a quarter rest, and finally a half note 'know' on a whole note. The E. Guitar part consists of four measures of chords. The Tab part shows fret numbers for the E. Guitar: Measure 1 (0, 2, 2, 2, 0), Measure 2 (2, 2, 2, 2, 0), Measure 3 (3, 0, 3, 0, 2), and Measure 4 (3, 0, 3, 0, 2). The E. Bass part has a bass line with a half note, a quarter rest, and a half note. The Drums part shows a drum line with a half note, a quarter rest, and a half note.

D

Vocal

You're in sus - pen - sion, you're a

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Detailed description: This block contains the musical notation for section D, measures 1 through 4. The vocal line starts with a half note 'You're' on a whole note, followed by a quarter rest, then a quarter note 'in' on a whole note, a quarter rest, and finally a half note 'sion,' on a whole note. The E. Guitar part consists of four measures of chords. The Tab part shows fret numbers for the E. Guitar: Measure 1 (7, 7, 5), Measure 2 (7, 7, 5), Measure 3 (7, 7, 5), and Measure 4 (7, 7, 5). The E. Bass part has a bass line with a half note, a quarter rest, and a half note. The Drums part shows a drum line with a half note, a quarter rest, and a half note.

Vocal

D **C**

liar *You're a liar* *You're a liar*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(F. Tom)

31

Vocal

F **D**

A lie lie lie lie lie lie lie

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

C

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

F **G**

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Lie

D. S.

Coda

Vocal

You're in sus -

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

T.Cym. →

Vocal

pen - sion You're

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

In sus - pen - sion You're a liar

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

You're a liar You're a liar liar liar

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

トになる。ピッキングのバランスに注意して弾こう。図からも同じパターンだが、こちらの方はAコードのときのブリッジ・ミュートをしっかりと効かせることが重要になっている。ギター・ソロ図はハーモナイズド・チョーキングを中心とする複音プレイがほとんどだ。チョーキングとピッキングとのタイミングを合わせて弾くように心がけよう。7小節4拍めからもう1台のギターが別のフレーズを弾いている。1人でプレイする場合は上手くフレーズをつなげて弾くと良いだろう。

35

Vocal A D A

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal B A D A D

God save the Queen
God save the Queen

The fascist re - gime
Cos' tourists are mo - ney

They
And

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal A D A

made you a mor - on
our figure - head

a potential H - Bomb
is not what she seems

Oh,

E. Guitar

Tab

E. Bass

Tab

Drums

Chorus 1

Vocal
no fu - ture no fu - ture no fu - ture for you
We are the poison in your human machine We are the future your future

E. Guitar
B E B E

Tab
T 9 7 8 9 8 9 7 8 9 7 8 9 7 8 9 7
A 9 7 8 9 8 9 7 8 9 7 8 9 7 8 9 7
B 9 7 8 9 8 9 7 8 9 7 8 9 7 8 9 7

E. Bass
7 7 7 7 7 6 7 7 7 6 7 7 7 7 7 7

Drums
H.

Chorus 2

Vocal
God save the Queen we mean it man 1.2) We 3) There

E. Guitar
D A D A D

Tab
T 9 7 8 9 8 9 7 8 9 7 8 9 7 8 9 7
A 9 7 8 9 8 9 7 8 9 7 8 9 7 8 9 7
B 9 7 8 9 8 9 7 8 9 7 8 9 7 8 9 7

E. Bass
5 5 5 5 5 5 4 5 4 5 4 5 4 5 4

Drums
H.

Chorus 3

Vocal
love our Queen God saves
is no future in England's

E. Guitar
A E to 1. A

Tab
T 9 7 8 9 8 9 7 8 9 7 8 9 7 8 9 7
A 9 7 8 9 8 9 7 8 9 7 8 9 7 8 9 7
B 9 7 8 9 8 9 7 8 9 7 8 9 7 8 9 7

E. Bass
5 5 5 5 5 4 7 7 5 5 5 5 5 5 5

Drums
H. (T. Tom) 3

2. A E F#m B

Vocal *saves*

E. Guitar

Tab

E. Bass

Tab

Drums

F#m B F# B

Vocal

E. Guitar

Tab

E. Bass

Tab

Drums

F# E

Vocal

E. Guitar

Tab

E. Bass

Tab

Drums

Gt. II

Coda

A

D

C[#]m

Bm

Vocal

dream - ing

No

fu - ture

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

no
no

fu - ture

no

fu - ture for

you

me

E. Guitar

Tab

E. Bass

Tab

Drums

A

Vocal

you

no

fu - ture

no

fu - ture for

you

E. Guitar

Tab

E. Bass

Tab

Drums

PROBLEMS

怒りの日

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

をたみかけるようにくり返させるギターのリフが呪術めいた効果を持っているエキセントリックなナンバーだ。ヴォーカルもあまりメロディーを前面に出さずにアジェーション的な雰囲気を強調したものと言えるだろう。ギターは2台重ねてあり、それぞれ違うフレーズを弾いている。ギター1はダブル・トーンを中心とするパターン・プレイがほとんどだ。2小節でひとつのパターンになるもので、1小節めはほぼ同じフレー징のくり返しになっているが2小節めの方はかなり自由にくずして弾いている。つまり譜面に書かれたフレーズにはこだわらなくても良いだろう。

ギター・ソロもパターン化されているがピッキングする弦なども特に指定どうりで無くても雰囲気がつかめていけば良いはずだ。ギター2の方はシンプルな5度コード・プレイに徹している。ベースは全体を通してアンティシペーションとシンコペーションが多用されているので、早くノリをつかんでしまうことが大切だ。ドラムスを良く聴きながら正確なタイミングでプレイするように心がけよう。ドラムスはバスドラのキック主体にフレーズを組み立てていくようなつもりで全体をまとめること。

41

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(Crash)

(S.D.)

(B.D.)

T.Cym.→

Chords: C A D C A

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chords: D C A D C A D

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Too man-y prob- lems oh why am I here I need to be me 'cos you're all too clear Well
 Eat you heart out on a plas - tic tray You don't do what you want and you'll fade away You
 I ain't a death trip I ain't auto - matic You won't find me just stay - ing static

Vocal

C A D C A D

and I can see — there's some-thing wrong with you
 won't — find me — work-ing nine to five
 Don't — you give — me an-y or - ders

What do you — ex-cept me to do — At
 Too much fun — a being a - live — I'm
 To people like me — There is no order —

Guitar

Tab

Guitar

Tab

Bass

Tab

Drums

Vocal

C A D C A D

least I got-ta know — what I wan - na be — Don't come to me — if you need pit - y
 us-ing my feet — for my human ma - chine — You won't find me — lamp for the screen
 Bet — you thought you had it all — worked out — Bet you thought — you'd knew what I was about

Guitar

Tab

Guitar

Tab

Bass

Tab

Drums

Chords: C A D C A

Vocal

Are you lone - ly you got no one You get your bod - y in sus - pen - sion } That's no
 Are you lone - ly all needs catena Got your brain de - hy - drate
 Bet you thought— you'd solved all your problems Bet— you— are prob - lem

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chords: C A B

Vocal

prob - lem prob - lem

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

T.Cym →

Vocal

C *D* *C* *A* 1x tacet *D*

prob - lem ——— The prob-lem is you { 2) what you gon-na do,
 3) oh, what you gon-na do, with your

E Guitar

Tab

E Guitar

Tab

E Bass

Tab

Drums

45

Vocal

C *A* *D* *C* *A* *D* to

prob - lem ———
 prob - lem ——— I'll leave it to you ——— Prob - lem ——— the prob-lem is you

E Guitar

Tab

E Guitar

Tab

E Bass

Tab

Drums

Vocal

prob - lem

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(T. Tom)

Chords: C, A, 1., 2., D, C, A

Tablature includes fret numbers (7, 5, 3, 2) and techniques like bends and slurs.

46

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chords: D, C, A, D, C, A

Tablature includes fret numbers (5, 7) and techniques like bends and slurs.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a guitar-oriented arrangement, likely for a guitar solo or a full band recording. The score is written for four staves: Vocal, E. Guitar, Tab, and Drums. The key signature is D major, and the time signature is 4/4. The score is divided into four measures, with the first two measures being the main body of the song and the last two measures being a final chorus or ending. The guitar part features a complex, melodic line with many accidentals and a final double bar line. The bass part is a simple, steady line. The drums provide a steady, rhythmic accompaniment. The vocal part is a simple melody, with the lyrics "The sound of silence" written below the notes. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The guitar part is written in a treble clef, and the bass part is written in a bass clef. The drums are written in a standard drum notation style. The vocal part is written in a standard vocal notation style. The score is a high-quality, professional-looking musical score, suitable for a guitar book or a music manuscript.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a multi-staff format, including parts for Vocal, Guitar, and Drums. The score is divided into four measures, with chord symbols (D, C, A) indicated above the vocal staff. The guitar part features a prominent arpeggiated pattern in the first two measures, while the bass part provides a steady, rhythmic accompaniment. The drum part is characterized by a simple, steady beat.

Vocal

Chord symbols: D, C, A, D, C, A

Guitar

Tab

Bass

Tab

Drums

Vocal

D C A E A

prob - lem

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

B C

prob - lem The prob-lem is

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chord progression: D C A D C A

Vocal: you What you gon-na do, What's your prob - lem The prob-lem is you

Guitar 1: [Musical notation with tablature]

Guitar 2: [Musical notation with tablature]

Bass: [Musical notation with tablature]

Drums: [Musical notation]

Chord progression: D C A D C A

Vocal: prob - lem

Guitar 1: [Musical notation with tablature, including "Pick gliss" annotation]

Guitar 2: [Musical notation with tablature, including "Pick gliss" annotation]

Bass: [Musical notation with tablature]

Drums: [Musical notation]

Coda

Vocal

D C A [F] D C A

You got a prob - lem ah what you gon - na do They know a doc - tor gon - na take you a - way They

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

50

Vocal

D C A D C A

take you a - way and throw away the key They don't want you and they don't want me

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chorus

Vocal

D C A G D C A

You got a prob - lem the prob-lem is you prob - lem Oh what you gon-na do

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

51

Chorus

Vocal

D C A D C A

prob - lem You got a prob - lem prob - lem You got a prob - lem

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

D C A [H] A

prob - lem prob - lem prob - lem prob - lem

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

prob - lem prob - lem prob - lem prob - lem

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

prob - lem _____ prob - lem _____ prob - lem _____ prob - lem _____

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

53

Vocal

prob - lem _____ prob - lem _____ prob - lem _____ prob - lem _____ prob - lem _____

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

SEVENTEEN

セヴンティーン

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

軽快なノリを特徴とするアップ・テンポのナンバーだ。と言っても一般的に使われる「軽快さ」とは意味が少し違ってしまふのだが。ヴォーカル・パートでは、サビの部分バック・コーラスとのユニゾンになっている点がポイント。これが無いと全体がダラダラしてしまってメリハリがつかなくなる可能性があるので注意したい。ギター1では、イントロのフレーズでのヴィブラートをできるだけ大きくかけること。フレーズ自体それ程難しいものでは無いのでヴィブラートによって一種独特のムードをつくり出

すことがポイントだ。かなり極端なイコライジングがされているので、トーンのセッティングにも注意して似た感じの音をつくりだそう。ギター2はコード・ストローク中心だが、低音弦中心のピッキングで音に厚みをつけることがこの曲でのポイントになる。④の1～2小節めはブリッジ・ミュートを効かせて他の部分とのコントラストをはっきりつけることも大切だ。ベースはシンプルなパターン・プレイに徹することが重要。ドラムスは16分音符のフィル・インが遅れないように注意してプレイしよう。

54

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(S.D)

(Crash)

(B.D)

© 1977 by WARNER/CHAPPELL MUSIC LTD./ROTTEN MUSIC LTD.

All rights reserved Used by permission

Rights for Japan administered by WARNER/CHAPPELL MUSIC, JAPAN K.K., c/o NICHION, INC.

E

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(T. Tom)

55

B (Repeat 3 times)

A D A E A

Vocal

You're on - ly twen-ty nine
We like noise it's our choice
See my face not a trace

Got-to lot to learn
It's what we wan - na do
No re - al - i - ty

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

H.H. half open. →

Vocal

But when your mum-my dies ————— She will not re-turn —————
We don't care a - bout long hair ————— I don't wear flares —————
I don't work I just speed ————— That's all I need

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

D E 1.

Vocal

2. 3. I'm a laz - y sod —————

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(F.Tom)

C D A D

Vocal

A D E to

I'm a laz - y sod *I'm a laz - y sod* *I'm a*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

T.Cym.

57

Vocal

A D F# G

laz - y

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Pick gliss

Pick gliss

A D A D F# G

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

you're

A D A E

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Coda

E D A D A D E

Vocal

la - - - y

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

A

Vocal

la - zy

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Switching

ANARCHY IN THE U. K.

Words & Music by Steve Jones • Glen Matlock • Paul Cook • Johnny Rotten

© 1977 GLITTERBEST LTD. & WARNER BROS. MUSIC LTD.

All Rights Reserved

All Rights Reserved
The rights for Japan administered by WARNER BROS. MUSIC (JAPAN) INC.

E、G-Bのコード・ストロークは、低音弦を中心に。高音弦は適当にカットするように。⑤で転調し⑥で元のKeyに戻るの、歌い出しの音程に注意して下さい。

[illegible]

Vo *C* *%* *%* *%* *%* *8.1.2.* *B* *C*
now ha ha ha ha ... I am an
A - narchy - for the
many Resist ways to M

Cho

E. G - A

TAB *Mute*

E. G - B

TAB *Mute*

E. B

TAB

Drs

Vo *C* *F* *Em* *C* *C* *F* *Em* *C*
an - ti - christ - And I am an
U get PLA what you want Its or I coming some time an
Don't know what I want but I the
Resist use the the

Cho

E. G - A

TAB

E. G - B

TAB

E. B

TAB

Drs

Vo *C F Em C* *Y.* *C G*
know how to get - it I wanna dest - roy a punch it break it I
traffic line The fu - ture gleam is a shop - ping sta - tus I
e - ne - my use thought it was the U. a - nar - chy Cause Or Just

Cho

E. G - A

TAB

E. G - B

TAB

E. B

TAB

Drs

Vo *G F Em Em D C*
(1, 2, 3x) wan - na be an a - nar - chist
(4x) a nother Count - ry

Cho 2, 4x Only → wan - na be nother

E. G - A

TAB

E. G - B

TAB

E. B

TAB

Drs

to 1.2. 1. 2.

C F Em C G C

Vo *And out drops money! In the city!*

Cho

E. G-A

TAB

E. G-B

TAB

E. B

TAB

Drums

Tom

D *Dm Em Dm Em Dm Em*

Vo

Cho

E. G-A

TAB

E. G-B

TAB

E. B

TAB

Drums

8

Dm *G* *%* *%* *%*

Vo

Cho

E. G-A

TAB

E. G-B

TAB

E. B

TAB

Dr

How

Dm *G* *%* *%* *%*

D.S. 1. to B

coda 1.

Vo

Cho

E. G-A

TAB

E. G-B

TAB

E. B

TAB

Dr

C *%* *E* *D* *D* *G* *F^m*

It's the only way to be!

C *%* *D* *D* *G* *F^m*

(2) *(3)* *(2)* *(1)*

Chord progression: D D G F#m D D G F#m D

Vo: [Musical staff with whole rests]

Cho: [Musical staff with whole rests]

E. G-A: [Musical staff with slash marks]

TAB: [Musical staff with slash marks]

E. G-B: [Musical staff with slash marks]

TAB: [Musical staff with slash marks]

E. B: [Musical staff with slash marks]

TAB: [Musical staff with slash marks]

Drs: [Musical staff with slash marks]

Coda 2

Chord progression: C % F#m G

Vo: [Musical staff with lyrics: "Now it comes out come and see I"]

Cho: [Musical staff with lyrics: "Now it comes out come and see I"]

E. G-A: [Musical staff with lyrics: "Now it comes out come and see I"]

TAB: [Musical staff with lyrics: "Now it comes out come and see I"]

E. G-B: [Musical staff with lyrics: "Now it comes out come and see I"]

TAB: [Musical staff with lyrics: "Now it comes out come and see I"]

E. B: [Musical staff with lyrics: "Now it comes out come and see I"]

TAB: [Musical staff with lyrics: "Now it comes out come and see I"]

Drs: [Musical staff with lyrics: "Now it comes out come and see I"]

D.S. 2. to [B]

10

Vo *G F Em Em D C* *C* *1. 2.* *F Em*
- wan-na be - - an a - nar - chist -

Cho
- wan-na be -

E. G-A
TAB

E. G-B
TAB

E. B *G F Em Em D C C F Em*
TAB

Drs

Vo *C* *%* *C* *3.* *F Em C* *%*
2x only
(No I'm not mad!) And I ca - n just dest - roy

Cho
And

E. G-A
TAB

E. G-B
TAB

E. B *C* *%* *C F Em C* *%*
TAB

Drs

SUB MISSION

サブ・ミッション

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

タテノリのビートが印象的なミディアム・ファストのナンバーだ。ヴォーカルは歌詞を上手くリズムに乗せることがポイントになる。この曲では多分シンセと思われるキーボードも入っているが、使い方はS.E.に近い効果音的なものだ。音色的にはオルガンに近いが、立ち上がりの良いセッティングにしないと16分音符のタイミングが遅れてしまうので気をつけたい。ギター・パートは同じパターンのくり返しが多いので曲の構成を間違えないように注意しよう。ブラッシング音はあまり目立たせないで、リズムを

正確にキープするためのものだと考えること。□3～4小節めではもう1台のギターによるハーモニクス・フレーズが重ねてある。バックイングのコードがCであるにもかかわらず、弾いているハーモニクス音がGというコードの構成音なので、ギター1人のバンドでプレイする場合にはカットしてしまった方が自然だろう。ベースはスタカートとテヌートとの区別をレコードから聴きとってプレイすることが大切だ。ドラムスはテンポ・キープに注意してしっかりとしたビートを叩き出そう。

68

The musical score for 'SUB MISSION' is presented in a multi-staff format. The top staff is for the Vocal line, featuring a treble clef and a key signature of one flat (B-flat). The first measure is marked with a box containing 'A' and the letter 'F'. The second staff is for the Electric Guitar (E. Guitar), also in treble clef and one flat key signature, with a double bar line indicating a break. The third staff is the Tablature (Tab) for the guitar, showing fret numbers (3, 3, 1) and a circled '8' in the fourth measure. The fourth staff is for the Keyboard, in treble clef and one flat key signature, with a double bar line. The fifth staff is for the Electric Bass (E. Bass), in bass clef and one flat key signature, with a double bar line. The sixth staff is the Tablature (Tab) for the bass, showing fret numbers (8, 8, 6) and a circled '6' in the fourth measure. The seventh staff is for the Drums, in bass clef, with various drum notation including 'Crash', 'T.Cym.' (Tom-Cymbal), 'S.D.' (Snare Drum), and 'T.Tom' (Tom-Tom). The bottom staff is the Tablature (Tab) for the drums, showing the sequence of drum parts.

© 1977 by WARNER/CHAPPELL MUSIC LTD./ROTTEN MUSIC LTD.

All rights reserved Used by permission

Rights for Japan administered by WARNER/CHAPPELL MUSIC, JAPAN K.K., c/o NICHION, INC.

Vocal

C B^b E^b C B^b E^b C

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

H.H. →

69

Vocal

B^b E^b C B^b E^b C

I'm a

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

(H.H. open)

Vocal B^b C B^b E^b C B^b E^b C

1.) Sub-ma-rine mis-sion for you ba-by I feel the way you were go-ing I
2.3.) got me pret-ty deep ba-by I can't fig-ure out your waterly love I

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

Vocal B^b E^b C B^b E^b C

picked you up on my T. V. screen I feel your un-der-current flow-ing } Sub -
gotta solve your mis-tery You're sit-ting in out in heaven above }

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

1
C **E^b** **F** **C**

Vocal
mis - sion go - ing down down drag - ging me down Sub -

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

T.Cym. →

71

E^b **F** **2** **C** **B^b** **E^b** **C**

Vocal
mis - sion I can't tell ya what I've found

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

H.H. →

Vocal

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

1

B^b to E^b

C

E^b C

D F

You've

"For there's a my story"

Detailed description: This system contains measures 1 through 4. The vocal line has a whole note in measure 1, a half note in measure 2, and whole notes in measures 3 and 4. The guitar and bass lines feature a series of double bar lines with dots, indicating sustained notes or effects. The drums play a steady eighth-note pattern. Chord symbols are placed above the vocal staff: B^b to E^b (measures 1-2), C (measures 2-3), E^b C (measures 3-4), and D F (measures 4-5).

Vocal

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

C

F

E^b

"under the sea"

"under a water"

Gt. II Harm.

Harm.

T.Cym.

(F.Tom)

Detailed description: This system contains measures 5 through 8. The vocal line has whole notes in measures 5, 6, and 7, and a half note in measure 8. The guitar and bass lines continue with sustained notes and eighth-note patterns. The drums play a steady eighth-note pattern. Chord symbols are placed above the vocal staff: C (measures 5-6), F (measures 6-7), and E^b (measures 7-8). Additional annotations include 'Gt. II Harm.' and 'Harm.' for the guitar, 'T.Cym.' for the drums in measure 7, and '(F.Tom)' for the drums in measure 8.

Vocal

C B^b E^b C B^b E^b C

"come, share it"

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

H.H. →

73

Vocal

B^b E^b C B^b E^b C

E. Guitar

Arp. →

Tab

Keyboard

E. Bass

Tab

Drums

74

Vocal

B^b E^b C B^b E^b C

cause sub -

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

D. S. 1

⊕ Coda 1

Vocal

E^b C E F

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

T.Cym. →

Vocal

C F E^b

"Cos it's a secret" *"under the water"* *"under the sea"*

E. Guitar

hc u D

Tab

T A B

10 (10) 8 11 10 8 10 8 10 10 8 (10) 10 8 10 8 10 8 8 8 8 8

Keyboard

E. Bass

Tab

A B

1 3 1 3 1 3 3 3 3 3 1 0 1 3

Drums

75

Vocal

C B^b E^b C B^b E^b C

"octopus rock"

E. Guitar

Tab

T A B

X X 10 10 X X 8 8 X X 8 8 X X 10 10 X X 8 8

Keyboard

E. Bass

Tab

A B

3 0 1 1 3 3 0 1 3

Drums

HH →

⊕ Coda 2

C B^b C B^b C B^b C B^b

Vocal

I can't tell ya what I've found

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

T.Cym →

76

C B^b C B^b C B^b C B^b C B^b

Vocal

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

Chord progression: C B^b F C B^b C B^b C B^b

Vocal: *Sub - mis - sion*

E. Guitar: [Rhythmic notation]

Tab: [Rhythmic notation]

Keyboard: [Rhythmic notation]

E. Bass: [Rhythmic notation]

Tab: [Rhythmic notation]

Drums: [Rhythmic notation]

77

Chord progression: 1. C B^b C B^b C B^b 2. C B^b

Vocal: *Sub - Fall-ing*

E. Guitar: [Rhythmic notation]

Tab: [Rhythmic notation]

Keyboard: [Rhythmic notation]

E. Bass: [Rhythmic notation]

Tab: [Rhythmic notation]

Drums: [Rhythmic notation]

78

Vocal

C B^b C B^b C B^b C B^b

down down un-der the sea I wan-na down down un-der the wa-ter Go-ing

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

This system contains the first four measures of the musical score. The vocal line features a melody with notes corresponding to the lyrics 'down', 'down', 'un-der the sea', and 'I wan-na'. The instrumental parts (E. Guitar, Keyboard, E. Bass, and Drums) provide a rhythmic accompaniment. The guitar and bass parts include tablature notation, while the keyboard and drums parts are in standard musical notation. The key signature is B-flat major, and the time signature is 4/4.

Vocal

C B^b C

down down un-der the sea

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

This system contains the next four measures of the musical score. The vocal line continues with the lyrics 'down', 'down', and 'un-der the sea'. The instrumental parts continue their accompaniment. The guitar and bass parts include tablature notation, while the keyboard and drums parts are in standard musical notation. The key signature is B-flat major, and the time signature is 4/4.

PRETTY VACANT

プリティ・ヴェイカント

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

ギターのイントロが印象的な、ブリティッシュ特有のフィーリングを持つ曲だ。ギター2によるそのフレーズでは、5弦を軽くブリッジ・ミュートして全体のサウンドがあまり二ゴってしまわないように注意して弾こう。レコードでは2弦までピッキングしてしまっている小節もあるが、一応譜面のパターンが正解だろう。③からのバックিংでは、低音弦での5度コード・プレイが中心となる。16分音符のピッキングをリズムに乗せるように気をつけながら力強いプレイを心がけてほしい。③～4小節めでは6弦3フレットの音をコードの音に組み合わせている点がポイントだ。

ここでは3・4弦を人差指でまとめて押さえ、6弦を中指で押さえるフィンガリングがベストだ。中指で6弦を押さえるのと同時に5弦開放に中指のハラをふれさせて音をカットすることがコツだと言えるだろう。ギター1の方は時折オブリガートのフレーズを弾いているだけだが、実際の演奏では休みの部分はギター2とユニゾンでプレイした方が良いでしょう。ベースは③～4小節のように開放を使ったオクターブのフレーズでのカッティングに注意して弾くこと。ドラムスはハイハットとトップ・シンバルとの使い分けに気をつけて変化をつけよう。

79

③ A

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

1xtacet →

1xtacet → (F. Tom)

1.

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

80

2.

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

S (Straight)
B A G D A G

Vocal

There's no point in ask-ing you'll get no re-ply — Oh just re - mem - ber I
ask us to at - tend — 'cos we're not all there — Oh don't pre - tend 'cos

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

81

E A G D A G

Vocal

don't de-cide — I got no rea-son, it's all too much — You'll al - ways find us
I don't care — I don't believe illu-sion 'cos too much is real So stop your cheap com-ment

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

E **A**

Vocal

out to lunch } Oh
'cos we know what we feel }

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

C **D** **C** **A**

Vocal

we're so pret-ty — Oh so pret-ty We're va - cant — Oh

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

T Cym →

Vocal

D **C** **A** **1.** **2.**

we're so pret-ty — Oh so pret-ty *we're va - cant — Don't va - cant — Oh*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

83

Vocal

D **C** **A** **G** **to**

we're so pret-ty — Oh so pret-ty — *but now*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal *E* *A*
and we don't care _____ There's

E. Guitar

Tab
T A B

E. Guitar

Tab
T A B

E. Bass

Tab
T A B

Drums

Vocal *Coda* *E* *A*
and we don't care _____

E. Guitar

Tab
T A B

E. Guitar

Tab
T A B

E. Bass

Tab
T A B

Drums

Repeat 4 times

D **A** 1.2.3.

Vocal: we're pret - ty pret - ty va - cant

E. Guitar: [Musical notation]

Tab: [Fingerings: 4 4 2 3 5 3 2]

E. Guitar: [Musical notation]

Tab: [Fingerings: 2 2 2 0]

E. Bass: [Musical notation]

Tab: [Fingerings: 0 0 7 7 7 7 5 5]

Drums: [Musical notation]

85

4.

Vocal: we're va - cant And we don't care

E. Guitar: [Musical notation]

Tab: [Fingerings: 2 4 2 3 5 3 2, 8 5 5 8 7 5, 7 5 6 7 7, 7, 2 2 7 2 2 0]

E. Guitar: [Musical notation]

Tab: [Fingerings: 2 2 2 0, 2 2 2 0, 2 2 2 0]

E. Bass: [Musical notation]

Tab: [Fingerings: 0 0 7 7 7 7 5 5, 5 7 7 7 5 7, 5]

Drums: [Musical notation]

NEW YORK

ニューヨーク

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

ミディアム・テンポのストレートなナンバー。ロックン・ロールというものをある意味で破壊したとされるピストルズだけれども、こういう曲調も10年以上経った今となってみれば、広い意味でのロックン・ロールそのものに他ならないことがよくわかる。この曲のポイントはリズムを比較的ゆったりと、しかもあんまりダラダラとしないようにキープすることだろう。例によってギター・パートとベース・パートはシンプルなパターンのくり返しが多い反面、ドラムスが色いろなパターンの変化を付けることで、全体があまりにも単調になってしまうことを防いでいる。したがってリズムのカナメはやはりドラムスということだ。特にバス・

ドラムは、図のアタマをはじめとして、要所に8つ打ちをおり混ぜてテンポ・キープし、クラッシュやスネアでアクセントを付けるというパターンが多い。譜面上は2バスのプレイに見えるかもしれないが、これは普通のシングルのプレイだ。全体としてギターやベースのポジショニングは、必ずしもこのタブの通りにやらなければならないというものではなく、気分で他のポジションを使ってもまったく大勢に影響はないはず。バックイングで2本のギターが重なっている場合は、どちらかという上段のパートを弾いた方がベターだろう。もちろんギターが2人のバンドなら、分担して弾けばOKだ。

86

[A]

Vocal: F# A E B

E. Guitar: (Staff with notes and tablature)

Tab: (Staff with fret numbers)

E. Bass: (Staff with notes and tablature)

Tab: (Staff with fret numbers)

Drums: (Staff with notes and symbols like Crash, T. Cym., F. Tom)

© 1977 by WARNER/CHAPPELL MUSIC LTD./ROTTEN MUSIC LTD.

All rights reserved Used by permission

Rights for Japan administered by WARNER/CHAPPELL MUSIC, JAPAN K.K., c/o NICHION, INC.

B A B A

Vocal

An - im - i - ta - tion — from New York — You're
 think its — swell play-ing Max's Kansas You're
 They can't think it's swell play-ing in Jap - an — When

E. Guitar *Pick gliss.*

Tab *Pick gliss.*

E. Guitar *Pick gliss.*

Tab *Pick gliss.*

E. Bass

Tab

Drums (T. Tom) H.H.

87

B A B A B A B A

Vocal

made in Jap - an from cheese and chalk — You're hip-py tarts he-ro'cos you put on a bad show You
 look-ing bored and you're act - ing flash — with noth-ing in your gut you bet-ter keep your mouth Shut you bet-ter
 ev-ery-body knows Japan is a dishpan — You're just a pile of shit — you're com-ing to this You're

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B A D B E to 

Vocal
put on a bad show Oh don't it show
keep your mouth shut in a rut
poor little foggot You're sealed with a kiss } still oh out on those

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums



C *F# A E B A*

Vocal
pills oh do you re-mem - ber
do the sam - bo

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums



B A 1. *B* 2. *B* D *E D B G*

Vocal

You Four years on you still look the same — I

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

89

E D G E D B G

Vocal

think a-bout time you changed your brain — You're just a pile of shit You're coming to this — ya

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

E F# B B A

Vocal *poor lit-tle fag-got You're seal-ed with a kiss*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B A B A B E *B A B A*

Vocal *" Kiss me "*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B A B A B A B A B A

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

91

B A B A B A B A B

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Pick gliss

(Feed back)

Pick gliss

(Feed back)

D.S.

Coda

A F# A E

Vocal
pills cheap thrills — Ana-dins, As-pros an-y - thing You're con-demned to eter-nal bull-shit

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

92

[F] B E B E B E A

Vocal
You're seal-ed with a kiss — kiss me — A

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chorus

B E B E B E B E

Vocal: *kiss, a kiss You're seal-ed with a kiss A look-ing for a kiss you're com-ing to this — I wan-na*

E. Guitar: [Musical notation with notes and rests]

Tab: [Tablature with notes and rests]

E. Guitar: [Musical notation with % symbols]

Tab: [Tablature with % symbols]

E. Bass: [Musical notation with % symbols]

Tab: [Tablature with % symbols]

Drums: [Musical notation with % symbols]

Verse

G B E B E B E B E B E

Vocal: *kiss You do just about an-y-thing oh kiss— this*

E. Guitar: [Musical notation with notes and rests]

Tab: [Tablature with notes and rests]

E. Guitar: [Musical notation with % symbols]

Tab: [Tablature with % symbols]

E. Bass: [Musical notation with % symbols]

Tab: [Tablature with % symbols]

Drums: [Musical notation with % symbols]

B E B E B E B E B E

Vocal

Eh boy —

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B E B E B

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

EMI

拝啓EMI殿

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

レコード会社の移籍にともなって、それまで属していた会社(E.M.I.)に対してウッパンをぶちまけているナンバー。いかにも彼らしい内容の曲だ。この曲は元もとのチューニングがおかしいのか、それともマスター・テープ段階で回転数を操作しているのか、とにかく本来のA=440Hzのチューニングとはちょっとばかりズレている。したがってキー的にもここではB \flat にしたけれども、実際はBでプレイして、チューニングが多少低くなっている可能性も捨てきれない。なぜそれが問題になるかという、ギターのポジショニングがまったく変わってしまうからで、たとえば $\frac{6}{8} \cdot \frac{8}{8} \cdot \frac{8}{4}$ のB \flat コードなどは、その場合 $\frac{2}{5} \cdot \frac{4}{4} \cdot \frac{4}{3}$ のBコードのポジショ

ンが当てはまり、どちらかということの方が自然のように思える。どちらにしてもギター・パート、ベース・パートはコード・チェンジさえスムーズにこなせれば、特に難しいプレイは出て来ないはずなので、BでやろうがB \flat でやろうが、弾けないということはないはずだ。また、実際のプレイ上の注意点としては、同じパターンのくり返しが多い分、自分が今どこを弾いているのかわからなくなってしまうように気をつけることだろう。リズムは基本的にシンプルな8ビートで、シンコペーションが多いものの、ダウン・ピッキング中心の弾き方で素直にノれるものだ。ギター・パートはブリッジ・ミュートをうまくコントロールしよう。

The musical score is written for a song, featuring five staves: Vocal, E. Guitar, Tab, E. Bass, and Drums. The score is divided into two main sections, A and B. Section A starts with a key signature change to B-flat major (one flat) and a common time signature. Section B continues in the same key and time signature. The guitar parts include tablature with fret numbers and pickup selector switches. The bass part includes a double bass line. The drums part includes a snare line and a crash cymbal.

Chords: B^b F B^b F B^b F

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chords: B^b F B^b

Vocal

There's un - lim - it - ed sup - ply
Too man - y peo - ple had the suss
I usally judge a book just by the cover

And there is no rea - son
Too man - y peo - ple sup - port
Unless you cover — just a -

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(T. Cym.)

H.H.

D.S. time only

Noise gliss

Pick gliss

(18)

Chord progression: F B^b F B^b F E^b B^b

Vocal

why us nother I tell you, it was all a frame An un - lim-it-ed am - ount And learn acceptance is a sign They on-ly did it 'cos of fame who — Too man-y out-lets in and out who — Of stupid tools who stay in line like —

E. Guitar

(D.S. time only)

Tab

(D.S. time only)

E. Guitar

Tab

E. Bass

Tab

Drums

(H.H.) (T. Tom)

97

Section marker: [D]

Chord progression: E^b B^b E^b B^b E^b B^b

Vocal

E. M. I. — E. M. I. — E. M. I. —

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

1. *F* *to* 2. *F* *E* *Cm*

Vocal *And sir and friends are cru - ci - fied*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

G *Cm* *A^b* *B^b* *Cm* *G*

Vocal *A day they wished that we had died* *We are an ad - di - tion*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

G^b F B^b

Vocal

We are rul-ed by none ————— Nev-er ev-er nev-er —

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

H.H. half open →

99

F

Dm Cm B^b Dm Cm B^b Dm Cm B^b

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

T. Cym. →

Dm Cm B^b [G] B^b F

Vocal

And you thought that we were tak - ing

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B^b F B^b F

Vocal

That we were all just mon-ey mak-ing — You do not be-lieve we're for real —

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B^b F E^b B^b

Vocal
Or you would lose you cheap ap-peal —

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

D.S.

Coda F B^b

Un - limit - ed e

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

101

F B^b F B^b F

Vocal
- di - tion — With an un - limit - ed sup - ply That was the on - ly rea - son —

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B^b F E^b I B^b E^b B^b

Vocal: We all had to say good bye Un limit ed sup - ply (E. M. I.)

E. Guitar: *gliss.*

Tab: *gliss.*

E. Guitar: *gliss.*

Tab: *gliss.*

E. Bass: *gliss.*

Tab: *gliss.*

Drums: *gliss.*

102

E^b B^b E^b B^b

Vocal: —) And There is no reason why (E. M. I. —) I tell you it was all a frame (E. M. I. —) They on-ly did it 'cos of — frame —

E. Guitar: *gliss.*

Tab: *gliss.*

E. Guitar: *gliss.*

Tab: *gliss.*

E. Bass: *gliss.*

Tab: *gliss.*

Drums: *gliss.*

